

# MUS M02A: MUSIC THEORY I

**Originator**

nbowen

**Co-Contributor(s)**
**Name(s)**

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**College**

Moorpark College

**Discipline (CB01A)**

MUS - Music

**Course Number (CB01B)**

M02A

**Course Title (CB02)**

Music Theory I

**Banner/Short Title**

Music Theory I

**Credit Type**

Credit

**Start Term**

Fall 2020

**Catalog Course Description**

Incorporates, through guided composition and analysis, the following concepts: rhythm and meter; basic properties of sound; intervals; diatonic scales and triads; diatonic chords, basic cadential formulas and phrase structure; dominant seventh; figured bass symbols; and non-harmonic tones. Develops skills in handwritten notation.

**Taxonomy of Programs (TOP) Code (CB03)**

1004.00 - Music

**Course Credit Status (CB04)**

D (Credit - Degree Applicable)

**Course Transfer Status (CB05) (select one only)**

A (Transferable to both UC and CSU)

**Course Basic Skills Status (CB08)**

N - The Course is Not a Basic Skills Course

**SAM Priority Code (CB09)**

E - Non-Occupational

**Course Cooperative Work Experience Education Status (CB10)**

N - Is Not Part of a Cooperative Work Experience Education Program

**Course Classification Status (CB11)**

Y - Credit Course

**Educational Assistance Class Instruction (Approved Special Class) (CB13)**

N - The Course is Not an Approved Special Class

**Course Prior to Transfer Level (CB21)**

Y - Not Applicable

**Course Noncredit Category (CB22)**

Y - Credit Course

**Funding Agency Category (CB23)**

Y - Not Applicable (Funding Not Used)

**Course Program Status (CB24)**

1 - Program Applicable

**General Education Status (CB25)**

Y - Not Applicable

**Support Course Status (CB26)**

N - Course is not a support course

**Field trips**

Will not be required

**Grading method**

(L) Letter Graded

**Alternate grading methods**

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

**Does this course require an instructional materials fee?**

No

**Repeatable for Credit**

No

**Units and Hours**

**Carnegie Unit Override**

No

**In-Class**

Lecture

Activity

Laboratory

**Total in-Class**

Total in-Class

**Outside-of-Class**

Internship/Cooperative Work Experience

**Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Total Student Learning****Total Student Learning****Minimum Units (CB07)**

3

**Maximum Units (CB06)**

3

**Corequisites**

MUS M02AL

**Advisories on Recommended Preparation**

MUS M01 recommended as preparation if experience with music notation is minimal

**Student Learning Outcomes (CSLOs)****Upon satisfactory completion of the course, students will be able to:**

- |   |  |
|---|--|
| 1 | write short compositions using correct voice leading and music notation habits.  |
| 2 | analyze short music examples to identify cadences and harmonic rhythm.   |
| 3 | analyze short excerpts of scores and songs by composers and songwriters from diverse backgrounds, artistic styles, aesthetics, and cultures. |

**Course Objectives****Upon satisfactory completion of the course, students will be able to:**

- |   |   |
|---|---|
| 1 | write and identify all major and minor scales and key signatures.   |
| 2 | transpose a given melody to any specified key.  |
| 3 | construct any interval up to an octave above and below a given note.  |
| 4 | visually identify all intervals up to an octave.  |
| 5 | write and identify any triad in root position and inversion.  |
| 6 | identify simple and compound meters.  |
| 7 | identify cadence types, including perfect authentic, imperfect authentic, half, plagal, and deceptive cadences. |
| 8 | conduct harmonic analysis of diatonic chord progressions.   |
| 9 | identify phrases and cadences in notated music.   |

**Course Content****Lecture/Course Content**

10% - Connection of primary triads in root position, major and minor keys

10% - Simple and compound meters

10% - Interval qualities up to an octave

10% - All primary and secondary seventh chords: structure and identification (usage and voice-leading to be covered in MUS M02B)

10% - Structure and identification of the dominant seventh chord in all inversions (usage and voice-leading to be introduced in MUS M02B)

10% - Second inversion of triads

10% - First inversion of primary and secondary triads

10% - Simple melodic composition

10% - Introduction to basic musical form: harmonic rhythm, cadences

10% - Connection of primary and secondary triads in root position

#### Laboratory or Activity Content

N/A

### Methods of Evaluation

**Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):**

Problem solving exercises  
Skills demonstrations  
Written expression

**Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):**

Classroom Discussion  
Objective exams  
Projects  
Problem-solving exams  
Participation  
Skills demonstrations

### Instructional Methodology

**Specify the methods of instruction that may be employed in this course**

Distance Education

**Describe specific examples of the methods the instructor will use:**

drills to identify interval and triad qualities, identification of durations and beats within a specific meter.

### Representative Course Assignments

#### Writing Assignments

write triads and seventh chords of various qualities in root position and inversions, within any diatonic key.

demonstrate knowledge of meters and rhythmic values through error detection, re-writing incorrect rhythmic groupings, and writing canonic rhythmic compositions.

write short compositions with various emphases (melody and chords), with attention to good notation habits (attention to meter, key signature, proper stem direction, legibility, etc.).

#### Critical Thinking Assignments

apply interval identification exercises to methods for determining chord qualities and inversions of triads and seventh chords.

analyze short music examples to identify cadences and harmonic rhythm.

arrange a selected popular, rhythm & blues, or hip hop song with a minimum of four instruments.

#### Reading Assignments

read biographies of composers and songwriters from diverse backgrounds, artistic styles, aesthetics, cultural representations.

study short excerpts of scores and songs by composers and songwriters from diverse backgrounds, artistic styles, aesthetics, cultural representations.

read articles addressing cultural representation within the music industry

#### Skills Demonstrations

identify interval and chord qualities through timed drills.

transpose a provided melody into a different key.

compose short compositions and perform in class with peers.

#### Other assignments (if applicable)

complete Roman numeral analysis exercises.

complete time and key signature identification exercises.

complete interval inversion exercises.

## Outside Assignments

### Representative Outside Assignments

attending concerts.

selecting songs from popular culture (reflecting a diverse range of cultural expressions) and identifying chord progressions through listening.

performing online drills focused on interval identification, mastery of keys, scales, Roman numerals, and cadences.

## Articulation

### C-ID Descriptor Number

MUS 120

### Status

Approved

### Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
Cal Poly San Luis Obispo	MU 103	Music Theory I: Diatonic Materials	4
UC Riverside	MUS 30A	Harmony	4
CSU Chico	MUSC 101	Theory I	3
CSU Northridge	MUS 213	Harmony I	3
Ventura College	Mus V02A	Music Theory I - Beginning Diatonic Tonal Music	3

### Comparable Courses within the VCCCD

MUS V02A - Music Theory I: Beginning Diatonic Tonal Music

## District General Education

### A. Natural Sciences

### B. Social and Behavioral Sciences

### C. Humanities

### D. Language and Rationality

### E. Health and Physical Education/Kinesiology

### F. Ethnic Studies/Gender Studies

## CSU GE-Breadth

### Area A: English Language Communication and Critical Thinking

### Area B: Scientific Inquiry and Quantitative Reasoning

### Area C: Arts and Humanities

### Area D: Social Sciences

### Area E: Lifelong Learning and Self-Development

### Area F: Ethnic Studies

## CSU Graduation Requirement in U.S. History, Constitution and American Ideals:

## IGETC

### Area 1: English Communication

### Area 2A: Mathematical Concepts & Quantitative Reasoning

### Area 3: Arts and Humanities

### Area 4: Social and Behavioral Sciences

### Area 5: Physical and Biological Sciences

### Area 6: Languages Other than English (LOTE)

## Textbooks and Lab Manuals

### Resource Type

Textbook

### Classic Textbook

Yes

### Description

Kostka, Stefan, Dorothy Payne, and Byron Almén. *Tonal Harmony*. 8th ed., McGraw-Hill, 2018.

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### Resource Type

Textbook

### Classic Textbook

Yes

**Description**

Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. 4th ed., Norton, 2021.

**Resource Type**

Websites

**Description**

Hutchinson, Robert. *Music Theory for the 21st-Century Classroom*. E-book, University of Puget Sound, 2020, <http://musictheory.pugetsound.edu/mt21c/MusicTheory.html>. Accessed 24 March 2021.

**Library Resources****Assignments requiring library resources**

Research using the Library's print and online resources.

**Sufficient Library Resources exist**

Yes

**Example of Assignments Requiring Library Resources**

Utilize library resources (specifically the Grove Music Online database) to read biographies of composers and songwriters from diverse backgrounds, artistic styles, aesthetics, cultural representations.

**Distance Education Addendum****Definitions****Distance Education Modalities**

100% online

**Faculty Certifications**

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

**Regular Effective/Substantive Contact****100% online Modality:****Method of Instruction****Document typical activities or assignments for each method of instruction**

Asynchronous Dialog (e.g., discussion board)

Discussion finding musical examples in a specific simple or compound meter

E-mail

Responses to specific questions

Other DE (e.g., recorded lectures)

Recorded lectures

Video Conferencing

Screen sharing of notation programs to work through assignments

**Primary Minimum Qualification**

MUSIC

## Review and Approval Dates

**Department Chair**

03/05/2021

**Dean**

03/05/2021

**Technical Review**

03/25/2021

**Curriculum Committee**

4/6/2021

**DTRW-I**

MM/DD/YYYY

**Curriculum Committee**

MM/DD/YYYY

**Board**

MM/DD/YYYY

**CCCCO**

MM/DD/YYYY

**Control Number**

CCC000430471

**DOE/accreditation approval date**

MM/DD/YYYY